

REHEARSAL NOTEBOOK P

Play: The Gods of the Theatre

Period: January 1986 - March 1995

FROM THE MACHINE

② January 1, 1986 → March 6, 1995

P

83 pages



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Dennison National Company, Holyoke, MA 01041

1986

IN NEW HAVEN

Friday, Jan. 3 1986 | 6 pm

Out of the blue, Craig Smith from Cocteau Rep called; they'd like to do a reading of Gods of the Thicket in their Mon. night subscription reading series on Mon, Jan 13 at 7 pm.

I said I was delighted inquired about rehearsals. He said he'd get back to me about rehearsals. He said not he but Barbara Schofield would direct.

Mon., Jan 6, 11 am

Craig called. Rehearsal will be

Sat., Jan 11 11-2

Sun eve Jan 12 7-9

Mon ~~at~~ Jan 13 at 5

+ then the performance at 7

Craig said Barbara wanted to do some "light editing" of said I wanted to make cut in Act II

We agreed I call when I get to N on Fri, Jan 10, maybe see Barbara that night

• BARBARA SCHOFIELD

1/10/86 -
by hand, in NY

• TOBY COLE

by Drew

• DANIEL SULLIVAN

8/5/87 -
est class - m

2

Friday, Jan. 10 | 9-10:40 p.m.
 at Met Barbara Scofield
 at Phoebe's for coffee +
 script-discussion.

"I love your play,"
 she began (she - blond,
 clear-eyed, direct & clear-
 headed). She said she felt
 it will be moving along
 "and then all of a sudden
 it gets too abstract &
 intellectual. Your gift,"
 she added, "is to get
 very intellectual things very
 directly" - and she pointed
 to the "Cloudy final"
 "Don't, final" speed (II.11, but)

We then went thru
 the whole second act
 - she said the first
 act was fine, the
 exposition moves right
 along.

3

She suggested innumerable
 changes, some very small,
 some big cuts. I inevitably
 the rhythm of lines was
 coarse, (and the rhythm
 of epithets - attend - but -
 an interesting way).
 However, she operates ~~not~~
 out of good instinct -
 not only a ruthless
 theatrical ~~about~~ "what
 works" + "say the same
 thing three times," but
 more important, out of
 a distinct sense of the
 YG as a eager, young
 guy, young, brash &
 direct. In other words
 not a trace of the
 "Why write a play about
dem ex machine, for god's
 sake" - she says, what
 the play is all about.

4

She did not agree w/
 y idea to cut fr II, 5 mid
 to II, 7 middle - she said
 the reversal of tubercles
 by the CRT is instead
 (She's right) - tho' she
 agreed with y ~~idea~~
 II 9-10 cut re: the Trojan hero.

She made good points
 about leaving out "wells"
 + "Buds" and trust the
 actor to make ~~that~~ the
 moment.

She proposed meet
 for breakfast Sat at 9 AM
 to go over Act III.

She good in the ^{ing}
 Parnich is

5

Saturday, Jan. 11

9-11 am. Barbara & I met
 for breakfast at a coffee shop
 on 5th St + 2nd Ave.

We plunged right into
 cutting. She accepted my
 big cut (III, 12 mid - III, 14 top),
 and then we went on cutting
 through III, 34

11 AM 3:30 PM | 1st rehearsal
 at Cocteau Reg. basement.

Barbara began by giving
 the the cuts, one of
 which were already
 their revised scripts.

While she was giving the
 cuts, someone complained of
 a favorite line being cut:
 "I know," Barbara said,
 "we had to cut some
 pretty wonderful lines." "And
 some pretty terrible ones," muttered
 David Fuller (set D.). But his wispy-
 ness fed well into the character

CAST (gotten by Barbara later)

OD - John Schmerling
 MK - Miles Mason
 SCH D - David Fuller
 DEA - Donna Mehle
 VG - Joe Buldoc

~~Barbara
 Ed. 11
 Mehle~~

The OD, SCH D & DEA are quite good - not as funny as actors - earlier readings, but clear & precise.

[OD] a tall, grey, droll actor, with grey beard & resonant voice. Nice sense of humor. When Barbara described the "green room," he said, "Like the Egypt Lounge." A - when the DEA says "Cribs!", he said, "I thought it was Cree-péz."

[SCH D] more washed than amusing, readings either very clear or "trusty water."

[DEA] warm, clear - could be funnier, but she's in the situation as a situation.

The "bad news" is, of course, the VG & CKK - VG very "juvenile" - short, curly-haired stocky almost a "tee-ge-neral." He is line-reading, never intelligent enough. But, (despite a comment he made after words that he hadn't got much of a reading of the line but saw a lot when he read it aloud with others) I never had the feeling that he was finally getting, having recognized.

The CKK was reading the script cold, and his reading was quite empty. He too is youngish, slim, dark-haired. Barbara said he always read expressions the 1st time, that he was quite manipulative and that this would feed in.

(Barbara, it was clear
had not been consulted
- the casting)
Craig ^{Smith} said in the
1st Act said it read
as well as ever. Also, he
said he'd invited people
from Sub Rep.

Acts I & III read at
least faithful, funny. Act II
was dead, ~~that~~ through
YG moved around the table
a lot.

At end of Act III
Barbara asked - to
explain final scene, which
it did, in terms of
Herm's sending back reversal
whatever anyone sends to him.

Barbara's way of talking
to the actors is wonderful!
She finds way of putting
it in "actor's terms" (so
that their eyes gleam, &
they nod & smile) - but
yet her "actor's terms" are
unfailingly true to the
play & they are good
discours on the play.

Afterwards, she & I
talked with YG, DEA &
OD, ~~who~~ the last of whom
said how much there was
in it.

4-7:30 ~~pm~~ Barbara & I
went back to her apt,
on East 12th St, betw
~~the~~ 1st Ave & Ave A,
while a woman friend of
hers watched The D show,
& Barbara worked parts to
them, we worked over the
remains of the play.

The work on the final
 KG-CAT scene was
 especially long - it
 can be an effective end
 Barbara understands
 enough of my. I told
 her the rewrite
 was "exhausting".

We decided - on
 general choice of CAT as
 manipulator.

She also suggested
 some excellent verbal
 changes - more than
 changes, new ideas.

She'd also like to
 read WJ + Responses, which
 I told her about.

→ She said she would
 like to direct the play
 herself at Exeter, that
 she + Eric have been
 after Eric Adonson to
 do it, but Eric always
 says it needs security.

"But," says Barbara,
 "I think ^{has} real
 problem is that she's
 never done - new play."

8-10 pm] made phone invitations to

- MARGUERITE WELSH <sup>said she might come w/
an editor at Exeter,
Bobbie Bunker</sup>
- REC + DUUC - coming
- MUNA + DAVID - machine
- IRENE DASH - coming
- JOHN GENKE - machine
- CASEY KUATTI + CHRIS DA SILVA ^{machine}
- EILEEN ^{in Boston} ~~machine~~ - machine
- MICHAEL POSNICK - machine
- [• EILEEN } already informed when
• BEVA } they called up]

Sunday, Jan. 12

[Zem] Ellie called back with suggestions (which I'd asked her for, on Monday, last night) for people to invite - I called them all, namely

MATTHEW MAGUIRE + SUSAN MOSKOWSKI ("partners in every sense")

CREATION COMPANY
127 Greene St
NY NY 10012
674-5593

↳ he's out of town, she said she try & come - or else I should
Creation Company
the script

ROBERT COE
741-1131

- writes about avant-garde th.
 - "knows everybody"
 - did libretto for Akalitis BAM piece on Maybride photography
- MESSAGE LEFT ON MACHINE

MAC WELLMAN

1-718-499-2428

- has edited an anthology Theatre of Wonders (w/ leave it to Beaver is Dead & Len Jenkins)
 - "would respect your work"
- WILL TRY + MAKE IT

JEFF JONES

982-5209

↳ his girlfriend, PAGE BURKHOLDER, a director

- playwright (70 scenes of Halloween, Confessions of a Deep Friend "conceptual plays")
- was once Managing Dir. of Wroster Group

THEY'LL TRY + COME IF THEY DON'T GO TO FOREMAN - rehearsal

ALSO INVITED:

~~136~~ 136 n. 29 (695-6615)

BRUCE McPHERSON + CAROLEE SCHMEEMAN

(at Max Jones' suggestion)

message left on machine

4 p.m. | Beverly called to say she can't come — has something at American Place Women's Group

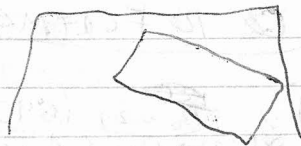
7 pm — 1:30 AM (!) REHEARSAL AT CATEAU, down-stairs

7:15 — 8:30

I + talk

Barbara the bitter part of an hour to give the bits she'd made yesterday after rehearsal.

8:30 — 10:00 | Barbara mounted Acts I + II on their feet with the platform indicated by a taped rectangle on floor:



They read all much better on their feet. DEA was warmer & more physical O.D. was wonderfully earthy SCH D went into a wispish, British-accented homoseful reading — an easy, cheap but a clear contrast w/ the other 2, and gives him some vent for his own ^{fulfilling} _{distances} (at some) for the play.

The Y6 was much more animated — though he still looks (at least — Act I) excited discovery & internalized. In Act II he was very active and assertive — the scene was lively, from (Barbara had warned us about the)

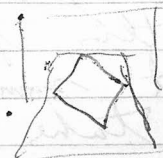
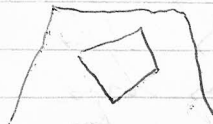
The CRK is a bitter, almost-sexy — and very anxious actor. Suffers this feed the roll. But something his alienation takes the form

of his turning out of the script - miserably & read blankly. But his manner ^{obnoxious} "wise guy" depicted being out a side of CRTK & makes FG & his son close - interesting, which is intended.

10-11 p.m. Break! They were all called to go upstairs to the theatre and rehearsal

Act IV ~~10:30~~ ^{11:00} The Mises!
 when ~~then~~ at 11:00, the Mises ^{whenever} ~~whenever~~ ^{was open} and we went upstairs & rehearsal Act III on the stage

The stage is ^{raised} all black, with a 6-inch, big diamond shape ^{platform} now natural wood to be painted white



FG had just the right quality or entered - Stunned & chastened. But I had a note that he had to - and Barbara meanwhile told him he must - get more excited or start ~~reliving~~ it reliving. I was increasingly touched by OP funny "wisdom" & told her son. Crazy told me he does less this production.

final FG/CRTK scene certainly more bitter w/int. On last 2 pages, CRTK was quite - touching come naturally to him.

Barbara worked long & hard with CRTK on final feather fling-up. The business makes her very nervous but is quite beautiful. Barbara has her & FG

do their final exit down
the center aisle (Craig's
suggestion).

Barbara wants to cut
all stage directions -
lost act - I think I
need the full S.D. with
business, must talk to her
about this.

Also, she's got
to clarify big S.D.
act at end of I.

At my suggestion,
she's doing Acts I &
II without break.

After rehearsal, Barbara
did up technical
preparat with stage
manager, a large sheet
you won believe says
she loves the play.

They arranged shadowing
light to suggest the room,
various ones.

Throughout they used many
sport-joked on Hems, Barb
Whit - strange feeling from
(and I bet, for them) - for, dear,
the author is these Hems....

I walked Barbara
home, told her how I
admired the way these actors
just work & work.
John Schenckling (O.D.)
for example, acted Lear
that afternoon, rehearsed my
play 'I Miss' from 7 to 1:30,
and at 1:30 was still
watching Barbara set
light cues, and doing in the
light, so they could fix them.
I also told her I
admired her way of fixing
"actors' terms" way of putting
things without simplifying the play.
She said she said she
admired the play and
enjoyed talking with me.

~~Monday~~

Monday, JAN. 13

DATE of COCTEAU
READING

now) on basis of it
being so much better yesterday,
I invited/invited some more
people:

- Robi Hirsch + Leona - macho
- Eric Overmyer - at Home, ^{messy}
- Rob Landwehr - messy
- Tina Shepard - macho
- Cynthia Jenner

who called back,
very glad to hear
fr - e, that she
couldn't come

[5-7 pm.] I went to Cocteau's
early, though there was
now no rehearsal scheduled
- wanted to talk to actors.
I told DEA (Donna)
how much I liked what
she was doing: not comment

on the chronicle, but
play someone who's takes
himself seriously - and tells
that he, both, funny +
touching. Her eyes lit up.
"Thank you - and thank
you for saying so." It is
easy to forget how needy
actors are.

I told CHR that his
"business" at end was my
effect. He said he really
liked the play.

I'd give VG some notes
I'd made yesterday, namely:

[I, 7] top speech, a physical
impulse. He said he wanted
to play it pressed flat but
Barber had him standing
I said he should get that
need to press himself in into
his standing

[I, 21] told L she should
internally, be feeling it and keep

[I, 27] "So, then" } VG should be
[I, 26] "So, then" } extrude the inner

I watched Barbara and
 the Tech Director, set up
 some music-cue (gentle flutes, very nice)
 The next day &
 provided a couple of
 sentences in me for
 the program.

Finally, Corry introduced
 me to Eve Adams,
 a large woman. "My
 script keeps visiting your
 theatre," she said smiling.
 She introduced me to
 Jerry Engelhart, head of
 Sulu Rep. I mentioned
 our mutual acquaintance,
 Marilyn Redfield.

^{in envelope} I drew up some
 "deposits" notes for the
 dinner.

7:14 - 9:36 STAGED READING
 AT CUCTEAU

(Time: script → cut by Barbara
 and me. Act I + II played
 with no intermission)

ACT I 47 min.

ACT II 28 min.

ACT III 51 min.

2 hrs + 6 min

It was good!
 Director-shaded platform
 covered in blue cloth.
 They had a clothes rack,
 and dressed clothes (though they
 forgot to remove rack before
 I started Act.)
 Herms ~~was~~ had a red cape
 - very effective.

For the feathers, they had
 a green & blue 'parrot' feathers
 COSTUMES

YG white sweat suit

OD/Black slacks, black turtleneck

GH/D | blue running jacket

DEA: Pink body study
w/ red underpant worn over
MELH: Work overall, and
brown broad - business hat.

There was much laughter
throughout - & no real
shifts - palpable
- Act II.

ACT I | dei very funny
SCH D. - no fluent th
yesterday
YG very active,
magnificent

ACT II | CLK played as a
sort of Sam Shepard
wiseman - not - but
my, actually,
laughed even during
II, 5 - 7 notes - listening

OEDIP/LAIUS - how Barbara
read - detail, which
they mimed.

YG came into OEDIP/LAIUS
down the center aisle thru
audience.

M system flute -
music - very effective

ACT III | A ctos lost energy
a bit (not surprising)
YG really could do
handle the "june" description;
though I told him beforehand
that action of Act III
was. YG tries to get others
to understand.

The final YG-CLK scene was
very clear - and CLK's
~~exit~~ feathers, palms + exit
(he drew cloak ~~and~~ him + pulled
down hat) was truly magical.

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FOR RECORD of DISCUSSION
taken down by Susae,
See envelope

Eve Adamson said only
"all' our interests play;
I'm glad we did it"
- no hint of a future
Jerry Egelbert, who I
thought in for com,
said only: "Thank you"

① of my friends, the comments:
JOHN & KATHLEEN,
they both thought it
worked well. He did it
like the SAH Director;
John questioned
play's ACTS I+II together.

PEG + DOUG

Peg said little, tho
that's positive.

Doug seemed truly
impressed. At intermission

DAVID ROHM asked Susae - if
I pulled like that around
the house!

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he said only: "you write
tight" But at ~~the~~ ^{END} he
said, ~~it~~ ~~did~~ ~~it~~ ~~was~~ ~~impressed~~
"it's a whole world";
I KENE DASH told
how it was "interesting",
that we'd discuss it
another time

None of the other
people I invited, proposed
a personal, some -
more of Ellis' people
or your theater committee

I told Bontasia how
happy I was; she asked
origin to see other
plays; we agreed to meet
in talk - a number 2.

28

(in NY)

Sunday, January 26

5:00pm meeting with Barbara Schopfield at her house
[brought her Responses & WJ]

I asked if she'd get any ^{more} feedback from Eve Adomson. She said, not really, only that Eve still felt it was 45 minutes too long.

Barbara said the actors had come to really like the material - after, at first, seeing no way into it.

also, Barbara ~~said~~ ^{said} we felt there were too many places where it didn't move straight ahead but like this (⊙)

[Barbara's
gestures]

— / — / —

FEBRUARY 1986

29

(in NY)

Saturday, Feb 11

5pm I called Dush called to give me his reactions to the reading - which I found rather hard to grasp; much academic hesitancy.

She ~~said~~ asked (⊙) was it supposed to be funny all the time - a blond man behind her had been laughing constantly, which annoyed her?

Also, she asked was the DEA supposed to be a "dude" ? (The Egg & The Lo)

Also, was the ending supposed to be suggestive of Christ, religious (Kilgus) I said - not necessarily Christ, after all it's about gods & their dealing with men) I kept sensing she wanted to make comments more critical, but was afraid to.

30

Sunday, February 21

(1-4 pm) Brunch with
Kathleen and John in
Soho.

Kathleen gave me her
reactions: she felt
there was too many puns
(equivalent to?) too
many moments when
there was direct
explanation "like a
teacher."

MARKET 1986

APRIL
MAY
JUNE } 1986

Tues., March 18, 1986

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letter to / Toby Cole, h/
Berkeley / Jewish Theatre
saying Drew had given
her deus ex along w/
wrt to read w/ Reso
"but that play cannot
interest our theatre."

34

SEPT. 86

OCT. 86

NOV. 86

35

Saturday, Sept. 28 |

(10 pm) Marjorie Welsh told me Fran Tierman of New York is now reading the plays [all 3] — this is only now on summer vacation

Marjorie said, after Fran, she'd like to show the plays to Frederic Neuman of "Mabon Mines" whom I know slightly."

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also:
- WJ
- ROSA

DEC. 86

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Monday, Dec. 1

script, w/ letter, to:

DOUGLAS MESSERLI
SUN + MOON PRESS
6363 WILSHIRE BLVD, SUITE 115
LOS ANGELES, CALIF. 90048
phone: 213-653-6711

Fri., Dec. 5

~~sent~~ postcard by Marjorie Walsh
encl: Fran Kiernan at New
York having read skus ex
& Resp

Monday, Dec. 8

(2-5 pm) meet w/ Marjorie
Walsh at Pomo & Ciaccati
to hear Fran Kiernan's
response to dent of

Fran found play "highly
dramatic" - by far more so
than the responses

AUGUST 1987

↓
APRIL 88

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Wed, August 5

carbon
in
envelope

script sent w/ letter,
(along w/ RESP/WT)

to:

SEP

RESP (4)

AUG 4 '87

to

Barbara

D. Wash

TRP - 24

DANIEL SULLIVAN
SEATTLE REPERTORY THEATRE
155 MERCER ST.
SEATTLE, WASHINGTON, 98109

206-443-2210

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MAY 1988

JUNE	→	1988
JULY		1988
AUG		1988

Friday, May 6¹ See w/ RESP
Th's det 43

scripts of DEUS EX (4 other 2 plays)

back to Seattle Rep,
w/ letters

~~DEUS EX~~
envelopes

Sat., May 14¹

went to see a producer
of Jonesco's, The Hills
Miss Barbara Schofield
at

Independent Theater
Company
99 Stanton St
353-3068

She said they're doing Beckett,
~~Jonesco~~ and might do (as she
called it) "A Passion for Down" next
year @ (Actor's terrible, thank!))

SEPT, 1988

OCT 1988

NOV 1988

45

Fri., Sept. 30

to envelope

script, my letters,
w/ WJ + RESP.] to

BILL FINLEY

36 W. 20 ST, 2nd Floor

NY NY 10011

212-243-6461

[Constant Wilkinson had told me he wanted to see my scripts last summer, I finally reached him on the phone, offered to bring scripts over — No, he said, mail them to me and then we'll talk

46

DECEMBER 1988



AUGUST 1989

47

Wed. Dec 7, ~~5 p.m.~~
5 p.m. I called Bill Fenty,
"I liked the play,
can I call you over the
weekend?"

48

SEPT, 1989

OCT. 1989

49

Sat., Sept. 30

at 10 p.m. left a script
w/ Note for
NICK KEPROS at
the Ub. Theatre (15 W. 28,
2.1 floor), where Susan & I
went to see Nick's
production of 2 Pinet plays
Architect & Shell & Bela.

S. & I had run into
Nick on street last week
& he said: "why don't
you write me another role?"

My wife said she
thought he'd find the
class ex ply, also about
actors, interest.

I left a script w/
a young black guy
who said Nick would get it.

50

NOVEMBER 1989

DEC. 1989

51

Mon., Nov. 13, 1989

- letter by NICK RE PROS
(77 WASHINGTON PLACE, NY NY 10011)
response to deus ex

52

Jan. 1990

1990

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Fri. Jan 26

MS of dev ex sent
to Ellie at Emory,
along with (AK)MS

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FEB - mid - March 1940

55

NOTE: Retro/semi Feb &
 mid - March Ellie Fuchs
 called several times re: Susan
 & my going to ATLANTA.
 She is a drained person of
 each day then, & I didn't
 trust the notebook with me,
 so what follows is what I
 can recall on 3/17/40

- Ellie will be stayed
 down ex on Fri., March
20 in her theoretical
class. (I don't know
 til wed 3/21). She'll
take it along with
taking Atlanta's to Memphis
which I remember to be at
home to read.

56

see also -WJ. } this det
-RESP.

[MARCH 1990]

[in ATLANTA

57

Thurs., March 22 | Ellie
said she wanted to
talk to Bettina to work
about publish, all 3
plays in a volume, -
see sees in Atlanta
volumes.

We discussed what order
the plays should appear in
(Ellie thinks: dev ex → WJ → RESP)
I listed points I thought
might appeal to Bettina -
Kobb: "American Claudel,"
"sacred theater," "only French
playwright in America."

Ellie said she'd write
Bettina as soon as she found time

She thought I should
arrange all 3 MS in one
big binder, possibly with
a prefatory note. (We
discussed the possibility of her,
or some binder, doing -
preface,

58

APRIL 1990

59

Mon. Apr. 16

Ellie called to say she's been working on long letters to Bellina Knobb - it's so long she's not getting anywhere so has been thinking about sending a shorter letter

Thurs. Apr. 20

letter to NICK KEFLOS thanking him for his Nov. letter about Gods & Thy - I enclosing a stamped, self-addressed envelope for him to return script.

Mon. Apr. 23

Ellie told me she has written Bellina Knobb about the plays & expects to hear from him within a couple of weeks.

60

MAY 1990

JUNE 1990

JULY 1990

C/O New Haven

61

Thurs. May 3 |

[late night] Ellie called.

Bettina K. Knapp responded
she's no longer editing the
series. Ellie wanted her to
publish a play in.

But Ellie was speaking
to Mac Wellman; he doesn't
~~know~~ know my work, but
would like to consider it
for a series or anthology
his editing for SUN + Moon
Press, or elsewhere.

Tues. May 8 |

↓ WT + RESP

- script of deus ex & letters
sent to

Mac Wellman
618 A 3rd St
Brooklyn, NY 11215

Sat. May 12 |

17th letter by Bettina Knapp
to Ellie, forwarded to Ellie
Ellie

[AUGUST 1990

62

Mon, May 21

^{in enviro} letter by Nick KEPROS
in reply to mine to
him

63

(in N.Y.)

Fri., August 17th see also NESP. this
of 4.
visited Bill + Susan Finley
w/ Constant + Chris.

Bill said he'd really
liked "the one about the octopus,"
had sent it to Gail
Merrifield, "but nothing ever came
of it."

He said he felt it needed
some cutting, though. I told him
about Coctem's reading w/ cutting.

He said he was surprised
they hadn't done it.

He also said he'd tried
to read me, but couldn't.

Mon Sept 4, 1990

(see also 'WT
'RESP' this date)

^{in under} letter h/ MAC WELLMAN
^{not} returning script (tho he did return
"WT + RESP. script"); he can do
nothing for me
[in NY]

Fri., Sept 14, 6:45-7:15 pm, met Ellis

told her I felt insulted by
Wellman's letter. She read it
agreed: "he talks to you like
a beginner in shorts."

She did also say she'd
seen Mac, & ~~series~~ he would
have considered my scripts for her
been discontinued

She also mentioned she
sounded out Tim Wiles at
Indiana Press about publishing
some new (e.g., my) plays - but
he only wanted stage-proved work,
which disgusted Ellis.

in NK, - see also ^{WS} dev/ex } this date
Fri, Oct 5 11 pm

Susan + I ran into Ellie + Jim Leverett at the Public Theatre, at Sophie Trendwells Mechanical.

Jim + I talked for 10 minutes or so - our first real talk in ~~10 years~~ ^{25 years} of knowing each other - re: Expression + American Theatre.

At the end of it, Jim said: "You know, I'd really like to read your play. Could you send the to me in Iowa [where's the best this term]?" I said of course.

Wed, Oct 17

script of dev/ex [and WS + RESP] and letters sent to:

Jim Leverett
Theatre Dept
Theatre Building
North Riverside Drive
Univ of Iowa
Iowa City, Iowa 52242

Tues., Oct 6

- message on N. H. machine
 re) Ellie that she called
 Terry Cochran at Wesleyan U.P. (he
 used to be at Minn.) about
 publishing DEUS EX [+ RESP + WT] as
 "Three Visionary Plays" — and he's
 interested enough to want to see
 the plays: I should make
 up 3 post copies

Mon., Oct. 19

- brought scripts of DEUS EX (+ WT
 + RESP) to Ellie in Brooklyn,
 all 3 bound as one, w/ title
 Three Moments of Pilgrimage + Other Plays
 to be sent to ~~Terry~~
 Terry Cochran at Wesleyan.
 We discussed who should
 write Preface — her or me
 She said she'd have to crib from
 me, I said it seemed
 counter-productive for me to
 simply say words needed a
 Preface, I said I'd want to
 be seen in context of
 Whitman, Emerson, Stevens.

NOV 1990

SEPT 1992

OCTOBER 1992

NOV
DEC 1992

69

70

I asked Ellie Family if I could use what I'd always wanted as title for my collected plays: They thought they are the American ~~tragedy~~ but she felt (as I realize) it connotes "the second it" implies "the others" are Nazis.

She said (re: Preface) Cochran's decision wouldn't stand or fall by (also write) it

Thurs. Oct 22

8 pm. I ran into Marc Robinson + A girl at Long Wharf Mouth - County
No ref. to my plays.

JANUARY 1993

1993

71

January 12, 1993

devis ex [+ WJ + RESP]
sent w/ copy - letters - essay given
by Ellie to Terry Cochran
& Wesley -

72

FEBRUARY 1993

MARCH 93

APRIL 93

in N.H.

73

Wed. Feb 24

Upton! Ellie called to say
she had a message in to
Terry Cochran at Wesley
asking if he'd get scripts/letters
sent on 1/12/93

74

MAY 1993

JUNE 1993

JULY 1993

75

May 17 '93

in folder

letter to FERRY COCHRAN
at Wesleyan U, P., rejects
deus ex [of WT + RESP.] for
publicist provided by Elliot
Fuchs to imp.

76

AUGUST 1993

OCTOBER 94

77

early August '93

Ellie Fuchs told me she'd asked Glen Young about trying to get 7 plays published somewhere with a subvention. Glen said: become unpublished plays wouldn't be reviewed, they wouldn't even be bought by libraries

78

~~AUGUST 1993~~
NOVEMBER 94

79

Wed., Nov. 30, 1994 | GREG GUNTER
- meeting w/ Greg Gunter
literary manager/dramaturg of
New York Theatre Workshop
(220 W. 42 St, 18th Floor, NY NY 10036)
about the WS. He asked to
see other plays of mine.
I said I'd send him scripts
[incl Gods of Th]

NOVEMBER 1994

80

DECEMBER 94
JAN 1995
FEB 1995

81

Friday, Dec. 9, 1994 ^{NY} 1:30 pm

left off script of
Gods of Th [w/ RESP] letter
in
envelope
 to: GREG GUNTER
 Literary Manager
 New York Theatre Workshop
 220 W. 42 St, 18th floor
 NY NY 10036

Mon, March 6, 1995

NH

~~xxxxx in envelope~~

letter to

GREG GUNTER
 La Jolla Playhouse
 Box 12039
 La Jolla California
 phone: 1-619-550-1070

asking why he hadn't contacted me re: WJ, and at end, asking if he'd yet read dev's ex [+ RESP], which he'd asked to see + I'd brought him on Dec 9 '94.

Fri., March 10, 10:30 pm

→ see WJ this date

GREG GUNTER called, said that owing to his illness he hadn't yet read dev's ex [+ RESP] but was having them sent from NY (NKTW), would read the soon + get back to me in late March.